

# NEW YORK CLIPPER

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THE FRIEND OF ASPIRING WOMAN.

WRITTEN FOR THE NEW YORK CLIPPER.

I love them all, those fragile fashion'd ones  
Whom nature's laws decree as part with me—  
Their look, soft touch and gentle tone of voice,  
All please my heart, give birth to sympathy.  
But when my soul's called forth to larger soar,  
That needs the firm and muscular arm of will  
To stem the current, breast the waters wild,  
And victory bear, o'er mountain, sea and hill,  
I turn from sighs, from soft retaining hands,  
From low hush'd tones of "what the world will  
say!"

I fear no world! I'll shape my own, and then  
That world is mine—to hold or fling away!  
And hold my world? Ah, by the Heav'ns, I will!  
Despite all prejudice may do or say—  
And while my soul be pure, why need I fear  
Those who would judge tomorrow by today?

Am I severe, unjust to womankind!

Ah, then I beg, forgive me if you can—  
I would not speak thus harshly, yet I've found  
Aspiring woman's truest friend is man!

HELEN SHELBY.

THE EXPLOIT TROUPE.

WRITTEN FOR THE NEW YORK CLIPPER.

BY CHARLES H. DAY.

"Yes," said the old lady, dropping her sewing in her lap, "I saw some pretty hard times in California years ago, and it was not as far back as '49, neither. Goodness, I am not so old as *that*! My husband came out here first—that was before the railroad was built across the continent. He had such luck that I was able to come on later, when the road was opened.

"I brought the three girls with me—little chits they were. Their father met me here at San Francisco, and took us to his home in the lower country, which was sparsely settled at that time, as you must know. That was where he had made his money, and his prospects were extra good for making more in the same locality. There were a good many of the natives there, and about as much Spanish was spoken as English. As might have been expected, the little girls picked it up quickly, and, as my husband said, 'could Spainiola with the best of them.'

"As the girls are brunettes, a stranger would never imagine that they were New England born. It is said that no knowledge comes amiss, and Greek will do no hurt to a man driving a dray, so I encouraged the little folks to chatter Spanish, and, in doing so, acquired the lingo myself. Besides, they danced in true Spanish style, and were quite proud of their Eldorado acquired accomplishments.

"We were living in a rather rough and wild country, and my husband truly agreed that it was not the place to bring up the girls, 'for,' said he, 'they are as wild a little lot of Dagos as I ever saw.' Both coming to the same conclusion, my husband went up to San Francisco, and, after looking about, decided that we should move there at once. He had selected no business in that city, and I advised that he first embark in some business and give it an experimental test before we moved the family. But he was so sanguine and self-reliant that I dropped my objections, although I still had my forebodings.

"We settled at San Francisco, in pretty good quarters—rather more expensive than I should have selected myself. But he was very proud of the girls, and, as we were over thirty thousand dollars ahead in the world (all in hard cash), he declared that he could afford it, adding, truly, that we had 'worked like dogs and lived like Digger Indians to accumulate it.'

"On account of the distance and expense, we brought but a few of our old household effects with us, and getting to housekeeping shipshape in the new home was no small job. The children were delighted with the big city, the new home, and, more than all, with the big piano in the nicely furnished parlor. A teacher was procured, and the trio were soon airing new vocal accomplishments.

"Several weeks passed away, and still my husband made no move to embark in business. He seemed completely charmed with his new situation, and work was the furthest thing in his mind. As delicately as I could, I touched upon the subject; but he waived it, and months of luxurious ease were passed with no inclination to be up and doing. I was put off with: 'I've got my eyes open, and when I hit the right thing I'm going for it.'

"The Summer sped away, and the 'right thing' was not 'hit.' Autumn, Winter—then he began to talk about mines and stocks. I trembled, but dared not free my mind. Stocks in my mind spelled nothing but ruin. A mine was a hole in the ground for a fool to bury a fortune.

"Well! Excuse the sigh. The money went, and I woke up one day to realize that I was penniless and husbandless. You are man enough of the world to hardly need an explanation. Losses in stocks led to more recklessness and common gambling, and the faro table made ducks and drakes of the remnants of a snug little fortune. There was a woman in it—'madam,' as they call the female stock gamblers who frequent Pauper Alley. Deserter, I made the best of it, and for a time derived some revenue by letting lodgings. But I was too easy and inexperienced in the ways of the world. Any lodger could tell me an ingenious tale, and I too poor mouth stories in lieu of room rent, until, through my good nature, I became so involved that I had to seek cheaper quarters.

"Now that my husband was bankrupt, he made overtures to return, which were declined, and I resolved to battle as best I could for the little ones. In my new home I rented a few spare rooms, and one of my lodgers was an actor in one of the theaters. They were stock concerns, you know, then. The combinations of today had not arrived. The piano had long since gone to the auction room, but the girls, in the happiness of childhood, sang and danced, while there was no lightness in my heart.

This young actor noted their ability, and it was through him that they first appeared upon the stage.

I am not egotistical when I say that the girls had talent. It was not long before they were in considerable demand, and I was able, with their assistance, to keep the wolf from the door.

"This young actor, who was the means of the children going on the stage, had had some little experience on the road, and was ambitious to dabble in management. It did not need much argument to bring me to the same mind, and as for the children, they were delighted at the prospects of change and travel. Our outfit consisted of a four horse Concord stage, and the name the actor gave to the show was 'The Exploit Troupe.' Taking name that, and it was lettered on the coach on each side. The owner sent a driver along, who was also to make weekly collections for the rental of the team. The actor was the manager and one of the players. I was the treasurer, and the three girls were the rest of the show, the whole comprising

that his weapon was of an improved repeating model.

"We resumed our journey. It must have been two o'clock when I was startled by a voice: 'Hold up your hands, all of you!' Almost at the same instant there was the discharge of a weapon, and when I looked out of the stage window I saw a riderless horse and a masked man writhing on the ground. The next moment our passenger was beside the fallen man, rifle in hand. He had saved our money, if not our lives!

"The passenger stooped, tore the mask from the dead man's face, and I beheld a countenance that made me leap from the stage and quickly replace the mask.

KATE PURSELL.

Our portrait this week is a likeness of the equestrienne actress, Kate Purcell, who was born at Baltimore, in 1861. At an early age she was placed in the Maryland Seminary, where she remained until she was sixteen. Then, with her parents, she removed to New York City, where she met W. A. Purcell, the youngest member of the manufacturing firm of Purcell & Co. They were married before she reached her seventeenth birthday. In 1887 a crash came which threw the firm into bankruptcy, and in the Fall Mrs. Purcell, always an energetic woman, cast about for some occupation whereby she could at least assist in the time of adversity.

A PARADOXICAL "AD."

WRITTEN FOR THE NEW YORK CLIPPER,  
BY GEORGE HORY.

**COOK WANTED**—A first class cook, who is able to manage in a large family, is wanted, sober, gentle, and able to earn a fair salary, which will be paid promptly.—*From The Clipper*, May 17, 1890.

Wanted, a virtuoso! A musician, who is also a chef,

Who can broil you a steak while he's playing a tune in the bass or the treble clef;

A man of no whims or fancies, but with crotchetts at times in his head;

One not too swell, yet a man of good tone, with manners exceeding well bread;

A man economic, who'll use what he kneads (for he oughtn't be wasteful, now, ought he?)

Who'll perform all his work without any slur, and in age he must be about forte.

Not a man with red nose discolored by drink, though his bugle must shine like a star, And if he will always have dinner on time, he may rest at the end of a bar;

A man who in whom truth is natural, yet one who is fond of a lyre—

A saving man, who will not try to pitch a chord of wood into his fire;

Who'll not foot time reading the *Leidiger*, or write notes from nightfall to dawn;

No boaster or braggart will answer, yet we want him to blow his own horn;

A man strictly upright and steady, yet one who can quaver and trill,

Who can fiddle and cook *con amore*, and the drumsticks of chickens can grill;

Who can keep the right key to the cellar, and can stile the edge of each dish;

whose tarts must be sharp and pies never flat, and the scales must be all off the fish;

One who'll not want to go out too often, and yet he must stick to the air;

whose solos and omelets must all be well done, but whose talent and beef must be rare;

Though we don't want a man superstitious, he may harp upon cymbals and signs;

He must know how to cook a tasty pot roast, and a potpourri play while he dines.

He must boil all the bones down for bouillon, excepting, of course, his trombone.

In the band he must play second fiddle, in the kitchen he leads all alone;

His wages will rise in crescendo; he must not call our company troupe;

He must not go on bats, though the baton must watch, and not play himself into the soup.

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The duration of copyrights in various countries is as follows: In Greece the period during which an author can hold a copyright is restricted to fifteen years. The Swiss grant copyright during the life of the author or his heirs during thirty years from the date of publication of his work. His heirs can have a copyright in his posthumous work for thirty years from the date of his death if they publish the work within ten years of his decease. In the United States copyright is accorded to authors during twenty-eight years from the time when the title is recorded, and for fourteen years more if the author or certain representatives of the author be living, and if the title of the work in question be recorded anew within six months before the expiration of the twenty-eight years—the period during which the copyright was already secured. In Japan the ordinary copyright is accorded for thirty years; but fifteen years may be added to that period in favor of works of great utility. According to English law, authors enjoy a copyright for forty-two years from the date of publication of the work, or during the life of the author and seven years from the date of his death, whichever may be the longer. In Brazil the author enjoys a copyright for life, and it is extended for ten years after his death. In Venezuela the copyright endures for the life of the author, and fourteen years after his death. In Holland and Belgium the copyright lasts during the life of the author, and during twenty years after his death. In Germany, Austria, Hungary and Portugal, copyright endures during the life of the author, and during thirty years after his death. The duration of copyright in Italy is regulated in a peculiar manner. It endures for the life of the author, and forty years after his death, or for eighty years after the publication of the work; the term of years being divided into two periods of forty years each. If the author dies within the first period of forty years, the remainder of the term is enjoyed by his heirs or assigns. The second period of forty years begins at the death of the author, if he has died after the first period of forty years has elapsed; or if he has died before then, at the end of the first period of forty years. During the second period any one is at liberty to republish the work on payment to the owner of the copyright of a royalty of five per cent on the price, which must be marked on the book. France, Norway, Sweden and Denmark accord a copyright during the life of the author and during fifty years after his death. Russia not only gives copyright for life and during fifty years after, but also for ten additional years if an edition of the work is published within five years from the end of the first copyright term. The law of Spain accords a copyright during the life of the author, and for eighty years thereafter. Only in Mexico is copyright perpetual.

RICE AND PRICE.

Mrs. BILLIMAIRE.—I don't know what to do about throwing rice at the wedding. Rice is such cheap, common stuff, I dislike to use it.

Cousin Tom.—Why not have it made into a rich rice pudding, with plenty of cream and eggs in it?

—Puck.

SO THEY DO.

An actor must have a nice time of it. Their season lasts only during the Winter, and they have the Summer to themselves."

"I don't know about that. Some of them have to work mighty hard in the Summer to live on what they saved during the Winter."



The largest aggregation of talent ever visiting the interior of the State. So the small bills claimed.

We had no advance agent; none was necessary.

We drove into a town with a flourish and a fusilade of small bills, showed in an empty building or the hotel dining room, and then on to the next place.

Competition there was none. A show was a rarity, and we prospered: but what a rough lot we had to deal with, yet, as a rule, more mischievous than bad. They chaffed me at the pay station goodnaturedly, and flirted desperately with the girls, the two eldest of whom were getting quite womanly.

"Just the man I was looking for," said the stranger; 'one of the most dangerous road agents in the country,' and then he explained: 'I'm in the detective service of the Wells, Fargo Co., and was looking for him. He intended, no doubt, to rob the regular stage, which is due here in about an hour. It occurred to me that he might attack you, instead, and that is the reason why I volunteered to ride with you.'

"Then he looked inquiringly at me, but by that time I had regained my composure enough to explain that I did not want to shock the children with a sight of the dead robber. He seemed to understand that there was another reason, but he asked no further explanation. They buried him where he fell, and the children, to this day, are none the wiser as to the end of their father."

"The tragedy was a great shock to me, and it filled the children with terror. Accordingly, the tour of the Exploit Troupe terminated in the height of its financial success. We returned to San Francisco, and the innocent children regaled all their young friends with graphic accounts of the adventure of the Exploit Troupe and the stranger with the road agent."

THE REAL DIFFICULTY.

MISS BOSTON (on Western ranch).—Dear me! I don't see how each man can pick out his own cattle among these thousands.

LARIAT LUKE.—The real trouble, Madam, comes when a fellow 'icks out cattle that ain't his.

MRS. UPTON FLATTER.—Why do you cry, cook?

Bridget (about to be married).—It's measur that'll soon be no better off than the rest of yez.

THE ONLY possible variety of shirt that is now lacking is a linen one with a flannel collar.

Remembering that she had successfully assumed several characters in dramas presented by amateurs of her set, she concluded her walk in life should be cast in the theatrical profession. Her next move was to secure a play, and the result was the writing of "The Queen of the Plains." Having always been considered one of the most expert horse women who graced Central Park, a character was introduced to give her an opportunity to exhibit her equestrian skill. Then an engagement was secured, and, after the usual vicissitudes, Miss Purcell, by hard work, perseverance and talent, established herself as a worthy actress.

She is a very attractive woman, being five feet nine inches in height, and of commanding presence. For the past two seasons she has devoted her time to perfecting herself in the characters (six in number), which she assumes in "The Queen of the Plains." She has recently purchased a drama, which she has named "A Woman Hero, or Life in the Stockade," written especially for her. In this play she will appear as Kate Marshall and Trapper Jack, and will assume the disguise of Private Jones, of the American Army, in which role she will display her skill as a rider. She has just started on her third professional tour.

HERS?

MR. HOFFMAN HOWER.—I see some fellah has an article in *The Forum* entitled: "Have we Two Swains or One?" What do you think of that question, Miss Fligh?

MISS FLIGH.—Well, really, between you and me I think we have only one.—Puck.

ONE WAY for a man to find out how many friends he has is to put a billiard table in his house. Add a well stocked sideboard and the number can be easily doubled.

NO MERRY MAN.—Jack Upers.—Do you sell miffits? Cohen (haughtily).—No, sir; I buys dem. Vot I sell is always good fits.

## THEATRICAL RECORD.

Movements, Business, Incidents and Biographies of the Dramatic, Musical, Minstrel and Circus Professions.

NEW YORK SEPTEMBER 23, 1890.

## LATEST BY TELEGRAPH.

Dispatches from Clipper Correspondents on the Opening Night of the Current Week.

## 'FRISCO TIDINGS.

**Conspicuous Success of "The Crystal Slipper" at the Grand Opera House.**

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, Sept. 23.—"A Midnight Bell" is still a marked success at the California. T. W. Keene opens next week.

BUSH STREET.—"The U. S. Mail" was done here for the first time last night, and promises to have a successful engagement.

GRAND OPERA HOUSE.—"The Crystal Slipper" was produced here under Al Hayman's management last evening, in its entirety, to a packed house, with the scenery, accessories, barrel, etc., that characterized its Chicago production. Azella, the flying character, joined the company, and appeared half dressed in her costume. Other rows dress circle, 75 cents; family circle, 50 cents; gallery, 25 cents. The outlook is very bright for a brilliant and profitable season.

ALASKA.—"The Queen Mantis" had its first performance at this theatre last night. It made a good impression, and is a probable hit. Ethel Brandon, as Ruby Golden, made a sterling success.

LOUISVILLE.—It is dark, but will reopen Oct. 6 for a fortnight of the Carlton Opera Co. — Liberati's Grand are at the Orpheum..... May Yohe and Alice Vincent are here. The latter will appear soon at a local opera house. Her manager is John C. Moore, stage manager.

The Zoyars and Dohle, Norton and Hill will appear at the Wigwam Oct. 6. The following new faces appeared there last week: Leopold and Kastning, Larry Johnson, and the famous French dancer, Guchard. Guchard, Sisters, the Great Marsala and Prof. P. Doucette.... Platt's Hall, on Montgomery Street, has been torn down, and a huge building devoted to business will be erected on its site.... The Wigwam, at Morrison's, has been sold by the company being composed of Clyde Harron, E. J. Holden, J. Charles Reynolds, Norval McGregor, Louis Belmont, Miss Conchita, Frank Kumerow and Katie Belmont. A. Z. Chapman will have a regular engagement at the Wigwam, opening "The Dead Secret" and "The Little Wife." John Robinson's circus achieved a remarkable success in this city week of 15. At every performance the curtain tent was filled with a large audience. The manager, which the merit of this circus had been extolled and the able newspaper work achieved by Sam H. Joseph had much to do with this success.

## PAULINE HALL AS A STAR.

Her New Company Open Their Tour at Philadelphia.

[Special Dispatch to The New York Clipper.]

PHILADELPHIA, Sept. 23.—The feature of last night's opening was the inaugural performance of the Pauline Hall Opera Co., which presented a sumptuous revival of "Amorita" at the Walnut Street Theatre. The house was crowded in every portion, star, play and company being accorded an enthusiastic reception.... The initial local performance of "The Charity Ball" attracted a large and brilliant audience to the Broad.... The regular season at the Grand was started by Geo Thacher's Minstrels, who had a house at the Academy.... The Jovarians were first seen and well received by an audience of considerable size.... "U" and "I" had a large and approving audience at the Chestnut.... "The Sun Never Sets" on every portion of the continent, as did Sam Dwyer, at the Imperial.... The house was compelled to lock its doors several times during the day to keep prospective patrons out.... The Valdins Sisters' Co. drew all the Continental could hold, and Foreigners' were held in check by the arrival of the "Fugitive".... "The Eagle's Nest" did well at the South, and "The Mask of Life" had all who could get into the Peacock.... "The English Rose" drew a fair house to the Kensington.... "Geo A. Baker" was opened at the Lyceum to large audiences.... The Germanic responded for the season at a good house.... "Caryocoon," as usual, enjoyed an overflow.... "The Little Tycoon," at the Chinese, was a success.... House and Fazitarrack at the Park, began the second week with no decrease of patronage.... The Ninth and Arch Museum prospered.

## 'OVERLOOK' IS A CO.

Anna Boyd's Starring Tour Starts Very Promisingly.

[Special Dispatch to The New York Clipper.]

HARTFORD, Sept. 22.—"Franklin Fyles' comedy melodrama, "Overlook," was acted for the first time on any stage last night at Proctor's for a full house. Anna Boyd made her debut in the rôle of W. T. Tilford's Co. The production had its full share of frightened spectators, but notwithstanding this, it fulfilled all expectations of success.

The melodramatic passages were the marked feature of the work, and they came out very strong, in spite of some scenic mishaps and misadventures. The lighting was poor, and many a thrill went over the property, but it was a picture of suspense throughout.

"Author Fyles' plot is very ingenious and novel. Clay M. Greene had helped in the comedy passages, and did well when briskly led by a company not so very numerous. Another melodramatic action was first class. She sang comic and sentimental songs to many encores. Her dances included a grace and quaintness, and also affected the audience in scenes and climaxes. The male vocal quartet made a hit, as did John Marshall as the hero. Harry Clifton as an adventurous gambler and E. H. Stephens as an agreeable old set. David Belasco had supervised the rehearsals.

## BOSTON PROSPERS, AS USUAL.

Few Changes and No Novelties, But Very Good Business.

[Special Dispatch to The New York Clipper.]

BOSTON, Sept. 23.—There were only four changes of bill at regular houses last night, the Hollis opening with "A Night Off," the Grand with "The Two Orphans," the Park with "Feed Up to Him" and the Howard with "Shamus O'Brien".... At the Hollis, Augustus Co. drew a big house, and had an enthusiastic reception.

The week promises big business. The Grand Opera held a very good audience, and Clarkston was warmly applauded.... "Faust" was given a fine presentation at the Park. The house was packed, and the audience showed a decided interest in the Sophie's Co. The week promises big business.

WALTER GRAND OPERA HOUSE.—Through some misfortune, the house was closed Saturday, and the audience crowded the Park. The Southerner was running with admirable smoothness. The acting is now nearly perfection, and the magnificent scenery and marvelous stage effects excite universal wonder, delight and applause.

The Park was standing room only at the time of the opening. "Shamus O'Brien" is a big house prevalent at the Museum with "The English Rose," at the Tremont. "The Old Maid," at the Bijou, and "The Girl of the Golden West" and at the Grand Museum, "The Stranglers of Paris."

The Bostonians filled Music Hall, where they gave a splendid production of "Robin Hood."

## FROM OTHER POINTS.

Openings at Chicago, St. Louis, Kansas City, Pittsburgh, Etc.

[Special Dispatch to The New York Clipper.]

CHICAGO, Sept. 23.—The chief novelties of the week are "The World's Fair" at the Chicago Opera House, and Hermann's Vanderviles at the Grand. Both had crowded houses for the openings, and are likely to do well although the former fell short of expectations.... A. M. Palmer's Co. wisely changed the bill for their second week to "Saints and Sinners," and gave a magnificent performance that had no equal.... The "Ghosts" and C. E. Verner and Katherine Walsh scored a triumph in "Shamus O'Brien".... A big house prevailed at the Museum with "The English Rose," at the Tremont. "The Old Maid," at the Bijou, and "The Girl of the Golden West" and at the Grand Museum, "The Stranglers of Paris."

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## ON THE ROAD.

KANSAS CITY, Sept. 23.—In spite of a monster parade that inaugurated the Inter-State Fair, the Monday night audience was of good proportions. Nellie McHenry had her first night at the Bijou, and she sold out and scored an instantaneous hit.... The Sunday night openings were big, but the Midland, with the Lilly Clay Co., had the best of it.... At two o'clock the entire house was at a standstill, and the audience stood in the lobby when the doors opened again. At the Gillis, "The Old Homecoming" delighted an audience that filled the house in every part.... "The Fakir," at the Ninth Street, had standing room only on the curtain night.... The Warde Grand is down.

ST. LOUIS, Sept. 23.—A cloudy Sunday evening provided a clear evening helped to crowd the place of amusement.... "The Private Secretary" drew a trophy house to the Olympia.... "A Brass Monkey" drew a crowd to the Grand.... "John Bull" had drawn two full houses.... "Puff" at the "The Red Spider".... Mrs. Rosa was greeted with a packed house at her matinee, and a crowded one at night. She was in good voice, and still the house was full.... It was almost exhausted, and still the audience was large.... The Standard had a good house to see "A Legal Wreck."

PITTSBURGH, Sept. 23.—Louis Aldrich, in "The Editor," was greeted by a good Monday night house at the Grand.

An Irish Academy was well patronized at the Bijou.... "Military Wives" at the Bijou, and the "Circus" at the Bijou.... Tony Pastor's Co. had a crowded house at Williams' Academy.... Geo. Sun's Phantasma Co. crowd the Clipper.... Davis' Roof Garden, Museum and Theatrope, and the "World" at the Olympia.

"After Dark" W. A. Brady's—Houston, Tex., Sept. 24, 25. Austin 26. San Antonio 27, 28. Waco 29. Taylor 30, Fort Worth Oct. 1, 2. Dallas 3, 4.

"Honesty Wins" and "Willing Hands"—Jersey City, N. J., Oct. 4.

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town 25. Corry, Pa., 26; Greenville 27. Oil City 29. Newcastle 30. Sharon Oct. 1. East Liverpool, O., 2. Ravenna 3. Wooster 4.

GRIEVES—Philadelphia, Pa., Sept. 29-Oct. 4.

HILL'S—Gum—Harlem, N. Y., Sept. 22-27. Washington, D. C., 29-Oct. 4.

HARRIS' All Stars—Picton, N. S., Sept. 24. New Glasgow 25. Halifax 27. Indefinite.

HANSON VOLER and MARTINETI—N. Y. City Sept. 22-Oct. 4.

HILL'S—Rose—Cincinnati, O., Sept. 21-27. Chicago, Ill., 29-Oct. 4.

HENRY BURLESQUE—Cleveland, O., Sept. 20-Oct. 4.

HYDE'S Specialty—N. Y. City Sept. 22-27.

HOWARD ATHENAEUM—Newark, N. J., Sept. 22-27, New Haven 28. Oct. 4.

HERRMANN'S Transatlantics—Chicago, Ill., Sept. 22-27. International Theatre—Washington, D. C., Sept. 22-27. Monroe 28. Oct. 4.

INTERNATIONAL THEATRE—Newark, N. J., Sept. 22-27. One Peter, son 24.

LILY GAY'S Gaiety—Kansas City, Mo., Sept. 21-27. Leavenworth 28. St. Joseph, Mo., 29. Des Moines, Ia., Oct. 1. Omaha, Neb., 2. Lincoln 3. Atchison, Kan., 4. Wichita 5. Denver 6. St. Louis 7. Minneapolis 8. Cedar Rapids 9. Sioux City 10. Lincoln 11. Omaha 12. Kansas City 13. Wichita 14. Denver 15. St. Paul 16. Lester & Allen's—Washington, D. C., Sept. 22-27. Washington, D. C., 29-Oct. 4.

LONDON GAIETY GIRLS—Chester, N. Y., Sept. 22-27.

LOTHAIR'S—Picton, N. S., Sept. 22-27.

MATCALF'S—Picton, N. S., Sept. 22-27.

MCNAUL'S—Picton, N. S., Sept. 22-27.

PEPPERMINT—Kinston, N. C., Sept. 22-27.

PERRY'S—Hoboken, N. J., Sept. 22-27. One Peter, son 24.

ROBERTSON'S—Cleveland, O., Sept. 20-Oct. 4.







Mari was called to Boston suddenly, 19, on account of the illness of her daughter, Mrs. H. Hall, late of the Grand Museum, Williamsburg, N. Y., is here to pay off his debts to Lothrop's stock.... Angus Edwards was here last week on a visit to his brother, J. Gordon Edwards.... John F. Doherty, professional, is laying up in this city. Manager Charles Doherty, of the Bowes-Nash Novelty Co., was in the city 21. Little Western closed at the Providence Museum suddenly 16. Business Manager Sam Dassauer and Proprietor Wolf of the Washington Theatre visited the city to contemplate a trip of new attractions. Prof. Burk contemplates a trip to Europe soon with his dog circus.... James McCormick, of Lothrop's Portland, Me. Theatre, has been transferred here.... Mrs. J. King was here with an eight solid gold watch by members of the Providence Museum stock.... James E. Kelly, its advertising agent at the Grand Museum, Newark, has been engaged for the same place at the Westminster Theatre, which is State Fair week, and the city will be visited by thousands of people from the surrounding country each day. Our managers have prepared a rich treat for all in the shape of first class amusement, and big week's business seems assured.... Mrs. C. A. Pratt, of Lothrop's stock, is still ill at home in this city.

## ••••• MASSACHUSETTS.

**BOSTON.**—At the Tremont, the popularity of Manager John H. Russell's "City Directory" had never been more fully demonstrated than during the past week, at the handsomest theatre in town. Crowded audiences filled the house, and the verdict is that "The City Directory," in its revised and augmented edition, contains more pure fun and keen satire than any play of kind extant. This week will be the last of its publication, for on Sept. 29 we are to have Ed. Harrigan, in "The Leather Patch."

**ROSTON THEATRE.**—The first American performance of "The Devil and the Deep" in English was given last night, and the debut in English was a decided success. Elsewhere you have the plot and the full cast. The drama is conventional, but strong in dialogue and ingenious in situations and scenes.

**TOMMY TONES ON TOUR.**—It goes to your city and I go to yours. I will leave it for your consideration. Mr. Neville is an admirable trained and forcible actor. Dan Collyer, Eleanor Moretti, Louise Balfe, Wallie Edinger, Harry Hart, and others are here. The mounting is simply superb, and the animated stage pictures are the talk of the town. Great praise is due to Stage Manager L. J. McCarthy.

**HOLLIS STREET THEATRE.**—For one week only we are to have Aug. Daly's Co., this being their first appearance since their return from the English tour. It is safe to predict that they will one of the best companies to be had by the house, judging from the unusually heavy advance sales. The repertory is: "A Great Off" (Nancy & Co.), "The Great Unknown," "7-23." Next week Jameson and the Dead Heart." Corinne closed a very good week 20.

**GLORE THEATRE.**—De Wolfe Hopper's first week in "Casino in the Air" was a decided success, financially and artistically, and from present appearance it promises to be a long run. The play is handsomely staged, some of the tropical scenes being especially beautiful in design and execution. "Money Mad" 29.

**GRAND OPERA COMPANY.**—The ice is presented every evening at 8 o'clock last week, and was given a most admirable presentation by Kate Claxton and the excellent company. The stage requirements were simply perfect, the spectacle of the sea of ice being a marvel of beauty and art.

**THE TEORPHAN CO.**—Katie Putnam.

**BOSTON MUSEUM.**—"The English Rose" is still on the topmost wave of popularity, and bids fair to hold that position just so long as it remains in Boston. The stamp of public approval was set upon this delightful production long ago. There is, however, a limit to all such attractions, and although the patrons would undoubtedly be willing to pay up to the hilt, the Master Field is preparing for a presentation of "Little Emily."

**PARK THEATRE.**—"Faust Up to Date" forms the attraction this week. Donnelly & Girard's "Natural Gas" closed.

**LETT AND BIJOU.**—Manager B. F. Keith is bound to be in the front rank of first class amusement providers in the specialty line, and the generous patronage accorded him by the theatre shows that the people appreciate his efforts to make the best of his opportunities. He has on a "standing" bill, which, for quality and quantity, cannot be surpassed in its line. The artists included are Miss Garetta, Gallagher, Griffin and Devere, Vinton, Eddie, Eddie, Cleo, Magee and Neill, Parker, and Dixon. Mamie, Nellie, Healy and Costello, Morrissey and Proctor, Fred A. Goodwin, Bros. Henry, Master Lubin, Barry and Bannon, Fred Matthews, Geo. W. Anderson, McMahon and Dale, and Madeline and Calahan.

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**THE ATHERTON CO.**—Shamus O'Brien is the attraction this week, with C. E. Verner leading. Due 29.

**THE MAY HOWARD CO.**—closed a great week 20.

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## SUBSCRIPTION.

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## Our Terms Are Cash.

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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (LIMITED),

PUBLISHER,  
GEO. W. KEIL, MANAGER.

SATURDAY, SEPTEMBER 27, 1890.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Address or whereabouts not given. All in quest of such should write to those whom they seek, in care of THE CLIPPER Post Office. All letters will be answered one week, except those of any theatrical company who would prefer to receive their answers another page. We cannot send replies by mail or telegrams.

## THEATRICAL.

A. E. C. Batavia.—See the notice at the head of this column. We cannot break that rule.

C. H. D. Lyons.—Not on our list to couch for the responsibility or assert it to the irresponsibility of managers. You must use your own good sense and caution. We may say, however, that the man you name is not the manager of the Star.

W. E. Evans.—Both are alive as we write these lines (Sept. 23), and both are playing. See the notice at the head of this column.

F. R. Chicago.—See answer to "A. E. C. Batavia."

H. R. Philadelphia.—See answer to "A. E. C. Batavia."

J. C. M. Madorville.—We strongly advise you to keep on "sterling." You are not an uncommon tree. Judges from your brief description, and we doubt very much if you could get employment in the circus or museum business. For the addresses of troupes, shows, etc., see our annual and general part of the paper.

Miss J. K. Chicago.—See answer to "A. E. C. Batavia."

J. C. F. West Kingston.—For a copy of the play write to H. R. Taylor, who advertises in THE CLIPPER.

H. R. Evans.—Not on our list. He has been its producer. Mr. Miles never had a share in it.

Miss N. R. Buffalo.—Carefully read the notice at the head of this column.

W. E. Adams.—Abbie Richmond was the actress you saw. The other your name is not now on the road as a star, but starts later.

"TANAKA." Boston.—See the notice at the head of this column.

Kemp Chicago.—They never traveled together to our knowledge.

J. A. C. Huntington.—We do not procure engagements, but can furnish information.

Miss L. C. Philadelphia.—See the notice at the head of this column, and also consult our list of routes on the second page of this issue. If we receive their route before noon of Sept. 28, we will give them to you.

"W. E. C. W."—We cannot enlighten you, especially as to his private affairs. Why not write to that actor himself?

Miss T. V. T. Cohoes.—All you can do is to send your play to such managers as you think may need new material.

A. H. H. Camden.—We have searched our files for that season, but find no mention of him in that capacity.

"PROFESSIONAL."—It is impossible to say at this writing.

W. N. H.—We do not publish the ages of actresses in this department of THE CLIPPER. That is one of our old and established rules. See, also, the notice at the head of this column.

A. D. G. New York.—We cannot furnish the information you want. Use your best judgment.

W. E. Washington.—You might advertise for one, or write to Ballo & Bro., Park Row, this city.

E. M. R. Philadelphia.—See the notice at the head of this column.

C. H. B. Ardmore.—For information as to her family affairs, we must ask you to write to her sister, Minnie, in care of Mrs. Ardmore. We can not care to discuss the private affairs of professionals.

M. C. Springfield.—We do not procure, or assist in procuring engagements. You should apply to the dramatic and musical agencies, as well as to opera managers.

Donald.—See the notice at the head of this column. In fifty-third year, we should say, 1. Not exclusively theatrical. 3. From \$25 to \$25 a week, according to his ability, resume, etc. 4. Write the notice at the head of this column.

John.—We will sit up for you. Your name will tell you that he is already at home, and at work.

M. D. M. Pittsburgh.—From \$15 to \$20 a week. 2. From \$30 to \$35 according to their cleverness, and reputation. We can't make much to go on for the reliability or the lack of it. Use your best judgment.

W. E. Washington.—You might advertise for one, or write to Ballo & Bro., Park Row, this city.

E. M. R. Philadelphia.—See the notice at the head of this column.

G. F. Paterberg.—We do not publish a book or guide of that sort. The best training school is the stage itself.

J. M. C. New York.—I.—Letters arrive on time Monday.

2. Do not transfer, unless you can get a good price.

"GYPSY ARDEN"!—Roy A.—You omit his initials and we cannot tell you. 3. Thanks, but we do not need one.

J. G. K. Anderson.—It is made out in full long before they open. 2. It is the same lady. 3. Yes. 4. Between 10,000 and 20,000. 5. See Turf answers.

T. B. A. Shelbyville.—Land 2. We will give it up. Our records show that the American Tax CLIPPER ANNUAL for 1888, which gives a history of American theatricals from the earliest known times.

JOHNSON.—We must ask you to write to the actress herself, in our case, Mrs. Johnson.

Elvira.—We do not know that he is married. For further details, write to the actor himself. His private affairs do not concern us.

F. A.—See the notice at the head of this column.

CARDS.

C. J. Z., Brooklyn.—D. is entitled to the next "pitch."

2. No answers by mail or telegraph.

No. SNAKESNARE.—A was right. He had to show openers out.

A. W. C. Boston.—The king nine straight flush of spades beat the Ace straight flush of diamonds. It is not the suit combination, relative rank of the cards that determine the best hand.

X. Y. Brooklyn.—No.

G. W. W. La Rue.—C is not compelled to play his ace and his knave, an inferior trump to both having been led.

SNAKESNARE.—Fort Wayne.—A was right in his claim. His clubs were sufficient. Openers only are compulsory.

C. D. C. Portland.—A wins the pot, having declared himself the winner. The cards were not turned up.

It ought to teach B the important lesson of always turning the cards to the talking hereafter, instead of verbally acknowledging the hand of his opponent to be superior.

B. Youngstown.—No. Not necessarily.

J. M. D. St. Paul.—It was purely a false opening, for which B should be made to pay a good penalty.

Such cards are not to be expected, therefore. Your argument concerning the principal reason why D ought not to be allowed to take the pot. It would not be exactly just to the other players for him to receive it. He would be receiving money that he would not have obtained probably.

He would be receiving money that he would not have obtained probably.

The method by which to settle such disputes is to allow the original pot to stand, and with the addition of the false opener's penalty, it can legally be played for again.

For instance, the cards were 10, 9, 8, 7, 6, 5, 4, 3, 2, and C 6, making the pot remain the same as if it had not been opened. Then, B's penalty, having been mutually agreed upon, he must place it in the original pot, and the entire sum be taken for him in the regular way.

No. 2. No answer by mail or telegraph.

THE MANCHESTER INTERNATIONAL.—It was a false opening, for which A must be made to pay a penalty. The pot belongs to no one in its present state. See my note to "M. D. St. Paul," as to the proper disposition of the pot.

G. W. G. Asheville.—You count out on your aces, according to your statement. You were right in your claim.

READER, Louisville.—Both builds hold good. A was wrong in his argument.

E. C. F. Manchester.—Three's and two 6's in cribbage count eighteen.

AQUATIC.

J. G. O. G. St. Louis.—Not having heard anything from the party mentioned, we cannot say what his intentions are. 2. Forfeil cannot be claimed till after the principals to a match have signed articles of agreement, except when provision is made that the party has been expressly informed of a deposit staked with a challenge.

ATHLETIC.

J. H. P. St. John.—According to your statement of the case, Frank White, of the St. John Amateur Athletic Club, is an amateur. The fact that he has played baseball in the winter is not a tick against him, for a professional organization, without receiving pay for his services, although all other players are paid weekly salaries, does not affect his amateur status.

2. The writer will tell you what it was that B bet, we will answer the question.

J. C. P. Paterson.—Certainly it is. The easiest way to prove the fact to your satisfaction is to try it.

R. M. H. Altoona.—The man who ran over the course at the time appointed is entitled to the stakes. All outside

bets on the result are off, owing to the fact that B's man did not start.

F. N. Taylorville.—According to the rules of quoits, the quoit must be driven into the ground at an angle of forty-five degrees until the mott is level with the clay, and the measurement must be taken from the centre of the mott to the nearest part of quoit. If the distance is equal to the width of quoit, then it is a double.

BASEBALL, CRICKET, ETC.

G. A. S., Albany.—The base runner is out if hit by a fair batted ball, unless the ball is previously touched by a fielder.

W. H. S., Gleason.—A loses the bet going in accordance with the decision of the umpire, unless the same as forfeited. The umpire failed to put an end to the game, and the distance can prove it was due to an unavoidable accident.

T. E. F., Philadelphia.—The National League was organized in 1871, and the American in 1873, 1874, and 1875.

H. F., Fort Wayne.—Arthur Cummings, of Brooklyn, is a member of the club. He was the first to introduce curve pitching. It was more than twenty years ago.

G. R. W., Worcester.—You win.

F. K. E., Northampton.—A wins the bet.

W. H. S., Toledo.—The record of runs of the club is as follows: 1871, 100; 1872, 100; 1873, 100; 1874, 100; 1875, 100; 1876, 100; 1877, 100; 1878, 100; 1879, 100; 1880, 100; 1881, 100; 1882, 100; 1883, 100; 1884, 100; 1885, 100; 1886, 100; 1887, 100; 1888, 100; 1889, 100; 1890, 100.

J. F. K., New Haven.—The record of runs of the club is as follows: 1871, 100; 1872, 100; 1873, 100; 1874, 100; 1875, 100; 1876, 100; 1877, 100; 1878, 100; 1879, 100; 1880, 100; 1881, 100; 1882, 100; 1883, 100; 1884, 100; 1885, 100; 1886, 100; 1887, 100; 1888, 100; 1889, 100; 1890, 100.

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**O'NEILL'S**  
Grand Opera House,  
CHARLESTON, S. C.  
FROM NEWS AND COURIER, SEPT. 16, 1890.

SMASHING THE RECORD.  
The Opening Night at O'Neill's Grand  
Opera House—A Minstrel Performance  
to a \$1,500 House—A New and Beautiful  
Temple of Art.

The formal opening of O'Neill's Grand Opera House was regarded as an exceedingly interesting event by a very large audience. The house is a new and beautiful building in Charleston. The object of Manager L. Arthur O'Neill has been to make his Grand Opera House worthy of its title, and his effort has been eminently successful, especially last night by the most brilliant and enthusiastic assemblage that has ever gathered under one roof in this city.

The fact that Cleveland's Minstrels were to have the honor of opening the season was the reason for the enormous turnout of the people, young and old, of the city, the real motive evidently having been to endorse the spirit in which a new, beautiful and sonorously equipped temple of art had been erected.

Manager L. Arthur O'Neill has undoubtedly succeeded in converting the old theatre with its imperfections, into a new theatre which can well claim to be well up in the front rank of such institutions with its appointments, equipment, and especially in its new dress, and the scenes presented within was one brilliant both in general and special feature.

It was evident, by a glance at the beautiful upholstering, the richness of the decorations, the comfortable seating, the neatness and comfort of the chairs in pit and balcony, that a great deal of money has been lavished on O'Neill's Grand Opera House. The public intended, and did intend, to make a hearty verdict in favor of the new building, and the people responded as they have never before responded in Charleston, to endorse a private enterprise. Standing in the long and roomy ante vestibule, half-right, at half-past nine o'clock, one could scarcely believe that the simple and elegantly dressed array of enthusiasts would ever find accommodations even in the walls of the new theatre. Yet, at about half-past eight o'clock the vast throng had been seated by the time the curtain went up, and again drew in pit, boxes, and balcony, and when seated it composed only a few hundred more than the hydraulically compressed crowd that filled the galleries.

The highest salaried Company traveling in support of any Star

**A GREAT HIT**  
AT  
THE HAYMARKET THEATRE,  
CHICAGO.  
**ALL RECORDS BROKEN.**

Thousands Turned Away Unable to  
Gain Admission to See the  
Dainty Little Soubrette,

**Katie Emmett**  
IN HER GREAT PLAY,

**THE WAIFS  
OF  
NEW YORK.**

Entirely rewritten by Con. T. Murphy,  
author of "Ivy Leaf," "Fairie's Well,"  
etc. The Master Melodramatic Production of the Season.

**THE COMPANY:**

The highest salaried Company traveling in support of any Star

**AMY AMES,**  
WRIGHT HUNTINGTON,  
GEO. W. THOMPSON,  
W. H. MURDOCH,  
GEO. W. MITCHELL,

**GUS HENNESSY,**  
FLORIDA KINGSLY,  
LIZZIE DAVIS,  
LA PETITE LILLIAN,

**WILLIAM J. HOWES,**  
WILLIAM LABB,  
THOMAS MASSENGALE,  
ROBERT COULTER.

**YANK NEWELL.....Business Manager**

**THE SCENERY:**

All entirely new. Painted by John G. Buss, Scenic Artist, the Haymarket Theatre, Chicago, and the most elaborate ever used in any melodramatic production, including:

**The Great Harlem Railroad Bridge Scene,**  
. Old Trinity Church, Castle Garden,  
Newspaper Row, The Tombs Police Court,  
And the Grand Fire Scene at Five Points,  
USING

Our Own Silsby Fire Engine and Horses.

**THE BUSINESS:**

Standing Room Only Everywhere.  
Only First Class Theatres negotiated with. For open time and terms, Season 1890-91, address

**HARRY WILLIAMS,**  
sole Proprietor and Manager,  
119 Monroe Street, Chicago.

**AT LIBERTY.**

After NOV. 1, I will be at liberty to accept engagement as LEADER either Traveling or Permanent. Can also furnish FIRST CLASS BAND and ORCHESTRA. Re-

quest no band, and at the same time preserving all of its architectural proportions and appearances. This was done by bolting in place what is called rib timbers, sprung to a proper height, so that the entire elevation and outline form a curved or domed ceiling, so as to retain the acoustic qualities, as perfect as possible. When asked as to what would be the effect, Contractor Sullivan declared, with emphasis, that he was perfectly satisfied that the effect would be excellent. The effect, however, becomes very hard in a very short time after it has been applied, and from the appearance which the work indicates, he has certainly used his best judgment as to what was required.

Everyone will remember what an ungracious appearance the ceiling used to present, and how difficult it was at times to hear the dialogue on the stage. The transformation now is complete. One can sit for hours and admire the neatly arched outlines of the ceiling and trusses. The timber work has all been covered except the main trusses, and they have been continued across the line of ceiling, painted and finished up in white and gold.

The inner vestibule leading to the amphitheatre has also been finished up in the same manner. On the left hand side there has been fitted up a very neat and comfortable room for the use of children. The vestibule and arcade have been brilliantly illuminated with electric lights in addition to gas. The principal change in the interior, however, has been in the introduction of a large number of mirrors, which have been hung in various parts of the room, and have given a very brilliant effect, and at the same time preserving all of its architectural proportions and appearances. This was done by bolting in place what is called rib timbers, sprung to a proper height, so that the entire elevation and outline form a curved or domed ceiling, so as to retain the acoustic qualities, as perfect as possible. When asked as to what would be the effect, Contractor Sullivan declared, with emphasis, that he was perfectly satisfied that the effect would be excellent. The effect, however, becomes very hard in a very short time after it has been applied, and from the appearance which the work indicates, he has certainly used his best judgment as to what was required.

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The ceiling has been furred and lathed and covered with abundant plaster finish, and neatly frescoed with blue and gold panels on the ceiling and trusses. The ventilation of the ceiling has been perfected by the insertion of ten patent ventilators, which will be placed in position shortly. This system guarantees a perfect circulation at all times. The interior has been painted and decorated in a style that is unique and gives a very cheerful appearance. All the seats and boxes have been refitted, and new curtains have been placed to each box. Several improvements have been made to the stage, and the entire interior is contemplated. These improvements will be finished shortly.

The entire premises have been renewed and repaired wherever it was deemed necessary. New billboards for the theatre have been put up along the street.

On the south side is a large billboard with a band stand, with steps leading to it from within the enclosure. On the extreme south side of the premises there has been placed a large platform with an entrance gate and a ticket booth, and stands, forming a very gay or vestibule leading to the stage and gallery, making the entrance much safer and pleasanter than of old.

The entire premises have all been enclosed. Platforms, stairs, and other appliances have been put in for the easy and skillful handling of baggage and paraphernalia necessary for all show purposes, have been erected and all the outlets of the buildings put in order. All of the work has been done under the personal supervision of the intelligent and artistic supervision of Mr. D. A. J. Sullivan, the well known contractor and builder. The magnificent silk velvet curtains on the boxes were furnished and hung by Nease, Cohen & Triest.

**NOW BOOKING,**

None but first class attractions, for season of 1890-91 and season 1891-2. For terms apply to L. ARTHUR O'NEILL, Charleston, S. C., or Daniel Frohman, New York.

**AT LIBERTY,**

BAND LEADER.

Double Cornet in Orchestra. Fine Repertory of Band Music. Strictly sober and reliable. Can do Solos if wanted. Would accept position as First Cornet or Instructor and Lead Amateur Band. Company playing South preferred. Address T. J. LITTLE, Canton, Mass.

**HOW TO WALK  
UP A LADDER OF SWORDS,**

How to swallow swords, how to dance on glass, how to play on glasses, how to become a king or queen, how to be a Circassian. The above six acts for \$1.00. Address PROF. W. H. SHAW, 2000 Hebrew Street, St. Louis Mo. P. S.—Have a lot of magical apparatus for sale.

**AT LIBERTY, FIRST CLASS LEADER OF OR-**

CHESTRA, double in brass and can furnish four other first class musicians. Address CLARENCE FRY, Ft. Madison, Ia.

**CLEVELAND'S MAGNIFICENT MINSTRELS**

ARE SINGING

"A SHADOW ON THE WALL,"

BY LOUIS ROBINSON.

To professionals, Inc.

L. GRUNEWALD & CO., New Orleans.

CLARENCE FRY, Ft. Madison, Ia.

REPERTOIRE, LEADS and STAGE DIRECTOR. Second season with CHAS. R. HUNT.

WANTED, a First Class Black Face Com-

EDIAN must be able to do a strong dancing turn, also a lady to play parts and do specialty. Address as per route.

DAVE H. WILLIAMS. "Kelly's Expectations."

At Liberty. Experienced Double Bass

and Tub Soloist, well up in Variety Business. Address CHAR. J. PEARD, Williamsport, Pa.

CLARENCE FRY, Ft. Madison, Ia.

REPORTER, LEADS and STAGE DIRECTOR. Second season with CHAS. R. HUNT.

WANTED, a First Class Black Face Com-

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EDIAN must be able to do

**SEASON 1890-91.**

A CREATION TO DELIGHT AND INSPIRE.  
UNEQUALED IN MERIT, VERSATILITY, STRENGTH AND ELEGANCE.  
**Ada Ray's Grand Spectacular Burlesque Co.,**  
PRESENTING THE POPULAR SPECTACULAR OPERATIC BURLESQUE, ENTITLED

**"THE WHITE PRINCE."**

Magnificently interpreted by a corps of ladies and gentlemen who are artists, all beautiful women, all capable people, together with a SELECTED VAUDEVILLE CO., in a delightful programme of new and novel first time features, advertised in a sensational but legitimate manner with the GRANDEST SPECIAL PAPER ever put on a wall or hung in window, and any quantity of it. THE FINEST BILLED AND WORKED BURLESQUE CO. ON THE ROAD. Specially organized for first class houses only. Time for season of 1890-91 nearly all filled.

TONER & FROBEL, Managers. Represented by R. F. CLEMENTS.

Permanent address, American House, Pittsburg, Pa.

WANTED, a few good burlesque ladies and a good piano player.

**The Gold Mine of the Northwest,  
LYCEUM THEATRE,**

P. C. FOY, Manager, Baker City, Oregon.

**THE NEW DENVER.**

Opened Sept. 3 in the very dullest part of the season for this part of the country and is playing to packed houses. Baker City is on the main line of U. P. R. R. and breaks the jump between Ogallala, Denver, Leadville, Butte, Helena, Missoula, Spokane Falls and all points east of Portland, and all cities on Pacific Coast. WANTED—The very best Artists in the profession in all branches. We act too good for this house. Will play people 4 or 6 weeks. No limit in salaries. Also wanted, 25 of the best Will Room Ladies in the business, to whom I will pay good salaries, and the best percentage house in the West bar none. Write or telegraph at once for immediate and later dates. N. B.—Pelicans need not apply.

FOY & McCORMICK, Proprietors; P. C. FOY, Manager.

**WANTED,  
FOR****CULHANE'S COMEDY STARS,**

Supporting Belle Emerson and Baby Erma in

**"A SKY ROCKET,"**

Dramatic Artists and Musicians in all branches; Solo Cornet to Lead Band People must join before Sept. 29, and stop on car. Address

WILL E. CULHANE, DuQuoin, Ill.

A Big Hit with Williams & Orr's Meteors, at Theatre Royal, Montreal, Canada, Week of Sept. 15.

JAMES W.

KITTY

THOMPSON,

SMITH,

The Very Best of Black Face Single Specialties. The Strongest Dancing and Change Act in America, bar none. A special feature of the funny black face comedian's act is his appearance in all parts of the theatre. He was which she changes costumes. Also her wonderful character dancing—MONTREAL GAZETTE.

You have certainly made a big impression with this show.—JAMES E. ORR, Manager.

**BUCKINGHAM THEATRE,  
LOUISVILLE, KY.**

Have the week of Oct. 6 open. Managers of Burlesque or Specialty Combinations or First Class Specialty Artists desiring the date will address

J. H. WHALEN, Manager.

**TO MANAGERS.****THE FRANCILIANS**

Have just played the following theatres with big success: Harry Williams', Pittsburgh; Buckingham, Louisville; Bijou, Columbus; this week, Grenier's Lyceum and Kelly & Leon's, Chicago, Ill.; Oct. 6, Olympic, St. Paul, Minn.; Oct. 13, Pence's Opera House, Minneapolis, Minn.

**RACE WEEK, ROANOKE, VA.,  
OCT. 22, 23 and 24.**

Wanted, a Good Attraction at Opera House

Other Good October Time. C. W. BECKNER, Manager.

NOTHING TO DECEIVE YOU.

**GUS DURR.**

"HE'S IN DESCRIBABLE, COMPAREABLE, VARIETY IT."

Introducing his Wonderful Comic Gymnastic and Acrobatic Abundance, entitled "NOT A WORD" Oh, Papa! Buy us that; it won't break! Managers of First Class Minstrels or Variety Combinations, address my Agent.

JAS. J. ARMSTRONG, 10 Union Square, N. Y.

**McCLOUD AND MELVILLE,  
DOUBLE HARP, SONG AND DANCE ARTISTS.**

We do not want work, as we are booked until Dec. 15.

McCLOUD AND MELVILLE—These talented performers have made a very favorable impression in their admirable harp and song specialty at the Bijou Theatre. They sing well and play well, and the patrons of the Bijou are so well pleased with them that McCloud and Melville must soon play Philadelphia another visit.

They return home 10 for more money. Have joined McCaffrey-Dempsey Co. for three weeks. At Syracuse this week.

**DANIELS' BIJOU  
PORTLAND, ME.**

SEASON OPENS OCT. 6. EIGHT SHOWS A WEEK.

WANTED, for Week of Opening and later dates, FIRST CLASS SPECIALTIES. Address, till Sept. 27, FRANK C. CHASE, Business and Stage Manager.

Music Hall, Lowell, Mass.; after that date, Daniels' Bijou, Portland, Me.

**W. H. WARDEN, Invalid, Cornet Virtuoso.**

Full Repertory Solos in Brilliant Execution and Good Tone. Also Read Readily in Orchestra.

"Executing the most difficult solos with all ease and finish of the great artists"—WAVERLY FARMER (N. Y.).

"The best in his line we have ever had the pleasure of listening to"—SPENCER HERALD.

"Whose rendition of cornet solos appears faultless"—NEWFIELD (N. Y.).

Desire to join Concert, Opera or Specialty Co., or would locate. Call low for steady position. Managers, address

90 Savannah Street, Rochester, N. Y.

**PALACE THEATRE  
GIRARDVILLE, PA.**

The prettiest, most complete and conveniently arranged temple of amusement in this section. All the latest improvements. Just finished. Size of stage 30 ft. deep, 60 ft. wide, 100 ft. high. Height to galleries, 12 ft.; to the floor, 10 ft.; to the rigging loft, 30 ft.; proscenium opening, 25 ft. wide, 25 ft. high. Eleven complete sets of scenery with wings, rigging, curtains, and stage settings. Elegant stage furniture. Capacity 1,000. Latest patent lighting system, with gas, oil, and kerosene lamps, and electric lights. Capacity 1,000. Latest patent heating system, heated by steam. On P. and R. Lehigh Valley and Pennsylvania railroads, and foot rests on each end of platform. Address, H. W. BECKER, Manager.

THE MAHANAY CITY TRI-WEEKLY of Sept. 11, 1890, says: "A gentleman who visited the new Girardville

Theatre the other day says that it will lead everything in the county as a home of the drama.

**AT LIBERTY,  
JAMES H. CULLEN,  
CHICAGO CULLEN,  
THE COMIC SINGER.**

Owing to the change at Kelly & Leon's Theatre, I am disengaged. Manager of First Class Vaudeville Combinations desiring a strong single specialty, with printing, address

P. S.—Regards to Harry Morris and his race horses.



MANUFACTURERS OF  
CIRCUS CANVASES,  
Poles and Stakes, Seats, Flags, Etc.  
Agents for KIDDE'S PATENT CIRCUS LIGHTS.

SECOND-HAND CANVAS, SEATS, ETC., FOR SALE.

**NOW READY.**

EXCELLENTLY ARRANGED ORCHESTRA PARTS  
OF THE NEW SONG HITS.

"SAFE IN HER GENTLE ARMS," sung by Ed Parker,

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